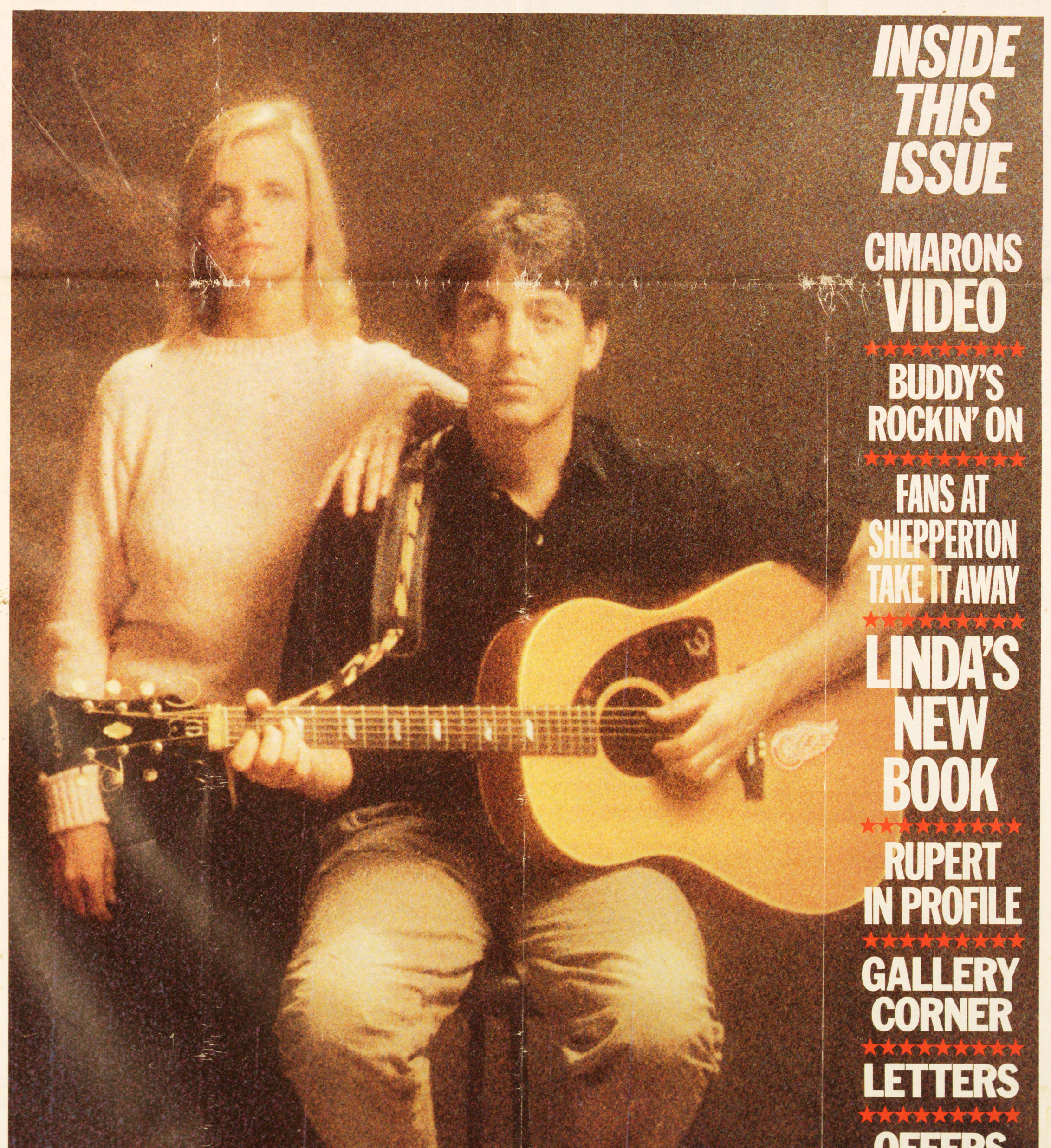
Club Sandwich

WINGS FUN CLUB

1982 No. 27

BACK TO WORK



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Paul and Linda prepare themselves for shooting the video clip for the 'Tug of War' single at Air Studios, London.

THE TAKE IT AWAY FILM

Created from an original treatment idea of Paul's, the *Take It Away* promotional film was directed by John McKenzie and produced by the Moving Picture Company. It features an illustrious cast as the band on the road to success, comprising Paul and Linda McCartney, Ringo Starr, Eric Stewart, Steve Gadd and George Martin, with John Hurt playing their manager. Barbara Bach makes a small appearance at the end.

The classy horns were the Q-Tips, found by Trevor Jones of MPL who was the executive producer. Wardrobe was by Jane Robinson, who recently worked on *Brideshead Revisited* for television, and the lighting/cameraman was Alex Thompson who recently worked on *Excalibur.*

The shoot, done at EMI's Elstree Studios over five days last June, turned out to be a memorable experience for all the participants. The story line demanded several shifts of scene, which required speed and ingenuity on the part of the production company. The parlour scene, for example, so carefully composed, was used only for a morning, before being dismantled in the time the cast had a tea break! An amazing seven ton plaster dome was used in the concert shot and then scrapped. (It makes one wonder about the fate of film sets. Who'd want a huge dome or a giant piano keyboard, for that matter?)

PHOTOS: LINDA McCARTNEY AND NICK READ

The impromptu band did some fine jamming between takes, much to the delight of the six hundred Funsters who were used as the audience. The only small hiccup occurred when Steve Gadd found he was unable to attend on one day, so George Butler, a remarkable look-alike, stood in for him, after being persuaded to have his hair curled! (Did anyone spot him?) Paul's fortieth birthday fell during the shoot, which added a festive touch to the day. The consensus was that a grand time was had by all!

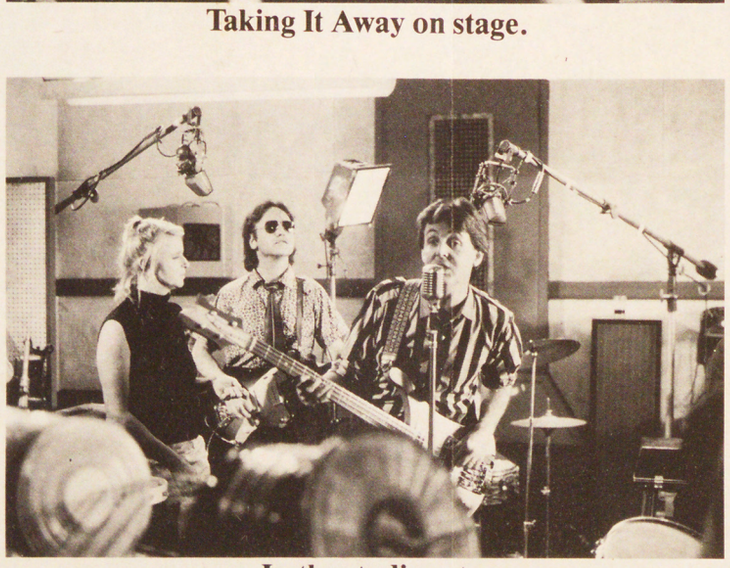
On the opposite page is an impression of the day when club members were used as an audience, through the eyes of one Funster who attended.

Eric, Linda, Steve, Paul, Ringo and George.

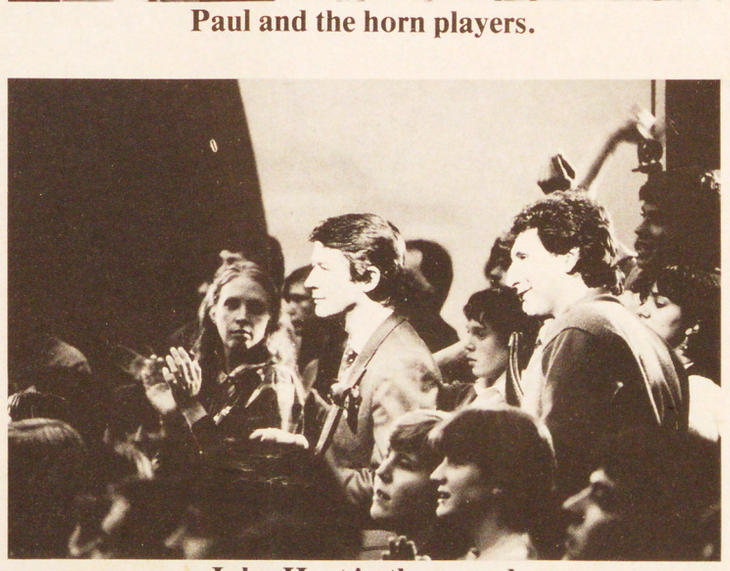
Taking It Away on stage.

A touch of brass.

Paul and the horn players.



In the studio set.



John Hurt in the crowd.

Ringo — head in hands.

Paul takes it on the chin.

ONE LUCKY FUN CLUB MEMBER TELLS HIS STORY

FAN'S EYE VIEW

by Jonathan Brett

PHOTOS: LINDA McCARTNEY AND NICK READ

It was a normal Saturday morning and I went downstairs to inspect what the postman had brought. I opened the door and found a plain white postcard addressed to me. I turned it over and could hardly believe what I was reading. It was an invitation to apply for tickets to take part in Paul's new video for his forthcoming single *Take it Away*. I read the postcard a few times and pinched myself to check that I was awake. When I convinced myself that it was true I got a terrible shock and had to sit down. I remembered that I had an 'O' level Technology exam that day from 9.00am until 11.00am and we were expected to be at EMI Elstree Film Studios at 12 noon. My heart sank because I live about 50 miles away from the studios! I was still determined to go, if I were lucky, even if I arrived at the studios late! I followed the instructions on the postcard and sent a 'stamped addressed envelope' immediately to the Fun Club, hoping they could send me a ticket to get into the studios.

After a week of nerve wracking waiting my S.A.E. came, I opened it hurriedly to find out more about the whole thing. I opened the letter and to my horror discovered that the time had been changed from 12 noon to 9.30am. Still determined to go I went to see my headmaster at school. I told him my story and he was very sympathetic and arranged for me to take the exam at a different time! At last my luck was in!

I hardly slept at all during the two weeks preceding the event and I could not wait for the magical date to come, Wednesday 23rd June 1982! At last the day came, I left home at 8.00am so that I could arrive on time! I got to the studios at 9.30 exactly. I found my way into the studios and was greeted by Sue. She checked my name off the list and I had a special stamp of a paw print on my hand to prove that I was allowed into the studios because security was so tight. I was shown into a studio which had about 300 seats taking up very little space in this vast room. There were about 200 people already sitting down wondering what was going to happen next. I took my seat with all the other lucky Club members and their friends.

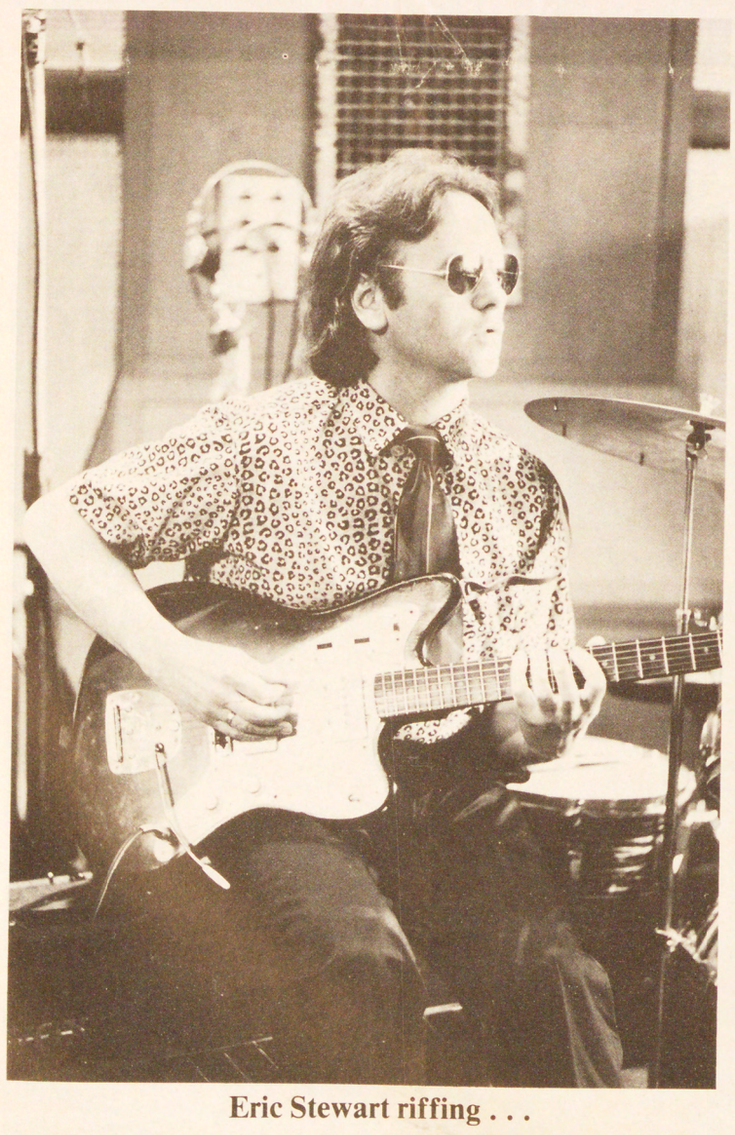
A couple of minutes later a man walked in and said that none of us would be needed until 2.00pm, he also said that tea, coffee and biscuits would be around in a minute and after that we could leave the studio grounds and have a look around the shops outside and then we would be admitted again at about 1.00pm, or we could wait in the studio where we were until we were needed. Most of the people went out but about eighty stayed behind, myself included. I drank my tea and ate my biscuit that we had been given and settled down to read the magazine that I had brought with me. After about an hour and three quarters I got a bit bored and got up to wander to the entrance of the studio (we weren't allowed out unless we were escorted by security guards, even to the toilet!) I had a look outside the studio and turned to go back to my seat. As I was walking away I heard a voice say 'Hullo folks, how you doing?' I turned around and couldn't believe my eyes, standing right next to me was none other than Paul McCartney! Immediately everyone else rushed over but there I was standing right next to him! Paul explained what the delay was (they had not finished building the set yet!) and apologised for keeping us all waiting. Before Paul left I managed to shake his hand and then he disappeared down the passage followed by flashlights from everyone's cameras. Was I pleased that I decided to stay in the studio!

By 2.00pm more people had arrived and in total there were nearly six hundred people there. We were all kept in the studio until another man appeared and said that the earliest we would start filming would be 3.00pm. People that had been there all morning were getting a bit restless, everyone had the option to leave but of course no-one would miss the chance of meeting Paul and Linda, Ringo, Eric Stewart and George Martin! 3.00pm came and we were told of another hour's delay but people still waited patiently, autograph books and cameras ready!

Four o'clock came and at last the man said that he was ready to take small groups of about twenty people in at a time through to the studio where the video was going to be shot. He took the first group in through a small connecting door with the next studio, he then came back and picked twenty more people. Everyone was eagerly waiting to be picked next when all of a sudden there was a massive rush for this tiny door with six hundred people trying to get through at the same time, first!! Luckily I was near the door so I got pushed along with the crowd and was one of the first to be crushed through the door! Once on the other side of the door I made a mad rush for one of the better seats, I found one third row from the front in the aisle! I stayed firmly in my seat while everyone else took their seats.

On stage in front of us, less than a hundred yards away Paul and the rest of the gang were 'jamming' on their instruments 'live' in front of us! In between filming they gave us, the delighted audience, an impromptu concert playing requests shouted out from the audience such as The Coasters *Searchin'* (which is one of Paul's favourites and was on his chosen records on Desert Island Discs). Paul also played a number of Buddy Holly classics such as *Peggy Sue*, Paul also did an incredible impression of Elvis, which has to be seen to be believed.

After all the filming of the audience scenes, which is what we were needed for, Paul posed for photos and signed autographs. Linda, Eric, George, and Ringo's wife Barbara also signed endless autographs. At about 9.00pm when everything was finished and Paul and Linda stopped signing people began to go home. Everyone had a smile on their face, I don't think that anyone was disappointed and I can say that everyone who was there won't forget that day in a hurry, I certainly won't.



Eric Stewart riffing . . .

Paul tunes up . . .

and takes it away.

The fans cheer the band.

THE CIMARONS

The Cimarons were born in 1967 at a youth club in Harlesden, London. Guitarist Locksley Gichie recalls that at that time his teenage contemporaries were discovering soul music, taking their influences from R&B artists in the U.S. But for him, Ska and then Rock Steady provided the inspiration to start a group. "It was very strange for the people to hear a live reggae band. Some said we were wasting our time and that we should play soul music, but we knew reggae music would be big one day so we kept on."

Kept on they did, so that 15 years on and after several changes of membership in the band, The Cimarons occupy a unique place in British music. Not only are they the longest-established exponents of the best in British reggae, but they are deservedly recognized internationally as valuable and versatile artists in all manner of concert and recording work.

In 1969 The Cimarons were the first reggae band to play in Africa, in Ghana and Nigeria. By 1970 The Cimarons were in big demand to back artists on record and on tour. They have worked with Bob Marley, Johnny Nash, Max Romeo, The Maytals, Jimmy Cliff, to name but a handful, and they were even brought to Tokyo to provide their distinctive rhythms for a Japanese heavy metal guitarist!

The Cimarons' first album, *In Time*, demonstrated their ability with popular reggae material in 1973. Their second, made in Jamaica in 1975, was *On The Rock*, a tougher statement of their Rastafarian identity. While in Jamaica The Cimarons had a great success with their recording of Bob Marley's *Talking Blues*. Their third album was a memorable live set from the Roundhouse in London in 1977.

The next few years saw many changes within the band, a lot of hard work and "sufferation" before they bounded back with renewed force on *Freedom Street*.

Early in 1982 The Cimarons startled and impressed with *Reggaebility*, bringing to fruition a concept of Paul McCartney's in marrying the power and rhythmic heart of reggae to an incredible collection of popular songs from Buddy Holly's *That'll Be The Day* to Wings' *Mull of Kintyre*. The line up on the album *Reggaebility* was Locksley Gichie — guitar, Winston Reid — vocals, Sonny Binns — keyboards, Jah Bunny — drums and percussion, and Franklin Dunn — bass.

Now The Cimarons are undertaking an extensive nation-wide tour with a brand new single that is definitely their most appealing pop work-out yet — Crewe and Guadio's 60's classic *Big Girls Don't Cry*. It's sweet, tough and eminently danceable, proving that feeling and craftsmanship can be delivered with a sense of fun. It's B-side is *How Can I Prove Myself to You* written by Sonny Binns. The 12" version also includes *Poor People of Paris*.

PHOTOS: DAVID THORPE AND MIKE OWEN

A video has been made for *Big Girls Don't Cry* with lighting arranged by the veteran Freddy Young, winner of 3 Oscars for *Lawrence of Arabia*, *Dr. Zhivago*, and *Ryan's Daughter*. Another video, *The Cimarons Live at the Fair Deal*, will be shown on television and released for sale soon.

After the British tour, one for Europe is being organised, and then The Cimarons plan to record another album. The Cimarons are **Locksley Gichie** — Guitar, **Winston Reid** — Vocals, **Sonny Binns** — Keyboards, **Jah Bunny** — Drums and percussion, **Elroy Bailey** — Bass.

TOUR ITINERARY

September 10th Whitehouse, Whitehaven, Cumbria, **11th** Stars Bar, Huddersfield, **15th** Busters, Coventry, **16th** The Limit, Sheffield, **17th** The Pier, Colwyn Bay, **18th** Snooty's, Preston, **20th** Raffles, Middlesbrough, **22nd** Playhouse, Edinburgh, **23rd** The Mayfair, Glasgow, **24th** City of Liverpool College, Liverpool, **27th** Rising Star, Bilston, Nr. Wolverhampton, **30th** Racquels, Basildon, Essex.

October 1st Community Centre, Slough, Buckinghamshire, **2nd** 400 Ballroom, Torquay, **6th** Middlesex and Herts Country Club, Harrow Weald, **7th** Penny's, Norwich, **8th** Ad Lib, Nottingham, **9th** The Venue, London, **11th** Westfield College, University of London, **15th** Crystals, Royal Exeter Hotel, Bournemouth, **16th** Unity Club, Manchester, **17th** Fairdeal, Brixton, London.

Big girls on the set . . .

The Cimarons walking the floor.

Stepping out.

RAVIN' ON THRU' '82

All over England the fashions and music of the fifties are happening once more — wide skirts and drape jackets, pony tails and quiffs are the fashion of the moment, and dance halls reverberate to the sounds of Buddy Holly, Elvis Presley and other hits of the 50's.

The reason for this outbreak of 50's nostalgia is the approach of Buddy Holly Week 1982.

Buddy Holly Week, is an annual event, started by MPL in 1976 as a tribute to one of rock and roll's greatest and best loved talents, and is now established as a major yearly event in the rock calendar.

As this year is the 25th anniversary of Buddy Holly and the Crickets first No. 1 single — *That'll be the Day*, which entered the UK charts on September 27, 1957 and reached No. 1 on November 1 — it was decided that this year's Buddy Holly Week should have a distinctly British theme.

MPL decided to set up a search to find the King and Queen of the Teds — a couple who would be true fans of the 50's and still live in that period, dressing fifties and true fans of the music.

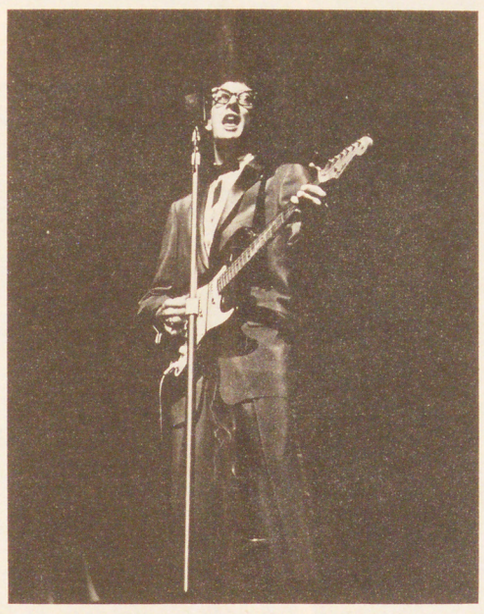
So, in conjunction with Mecca Leisure, the entertainment company who operate dance halls all over England, MPL set up the Buddy Holly Rock 'n' Roll Championships, a contest to find the best rock 'n' roll couple in the country.

MPL wanted people all over Britain to be able to qualify, so the contest was set up with 10 regional heats leading to a Grand Final to take place in London at the Lyceum.

Heats took place in ten cities — Manchester, Nottingham, Bristol, Birmingham, Dunstable, London (north and south), Glasgow, Liverpool, Leeds and Newcastle.

Each heat was staged as a real 50's rock and roll evening, with everyone there dressed the part and music strictly from that period.

Dozens of couples came forward to compete in each heat — and they ranged in age from 18 up to mid-forties, some having only recently discovered rock and roll but now dedicated fans, and others who were fans of Holly during his hit period — some even remembered having seen him on his concert tour of the UK.



Eleven couples have now been chosen from these heats and they will all be coming to London on September 7th to compete in the final.

The final should be a night to be remembered. It is being staged as The Biggest Rock 'n' Roll Party in the World. Over 2,000 people will be there, all of them dressed like rockers, and apart from the finals of the Championship contest, the evening will feature music from dj Flash Fifties, live music from Mike Berry and the Outlaws and The Stargazers, as well as other specially staged events and competitions — all planned to truly recreate the 50's.

Judging the competition will be dj Tony Prince, Stuart Coleman, the producer responsible for all of Shakin' Stevens' hits, Billy Fury, choreographer Arlene Phillips (there to evaluate our competing couple's dancing prowess) and Mari Wilson, Miss Beehive 1982.

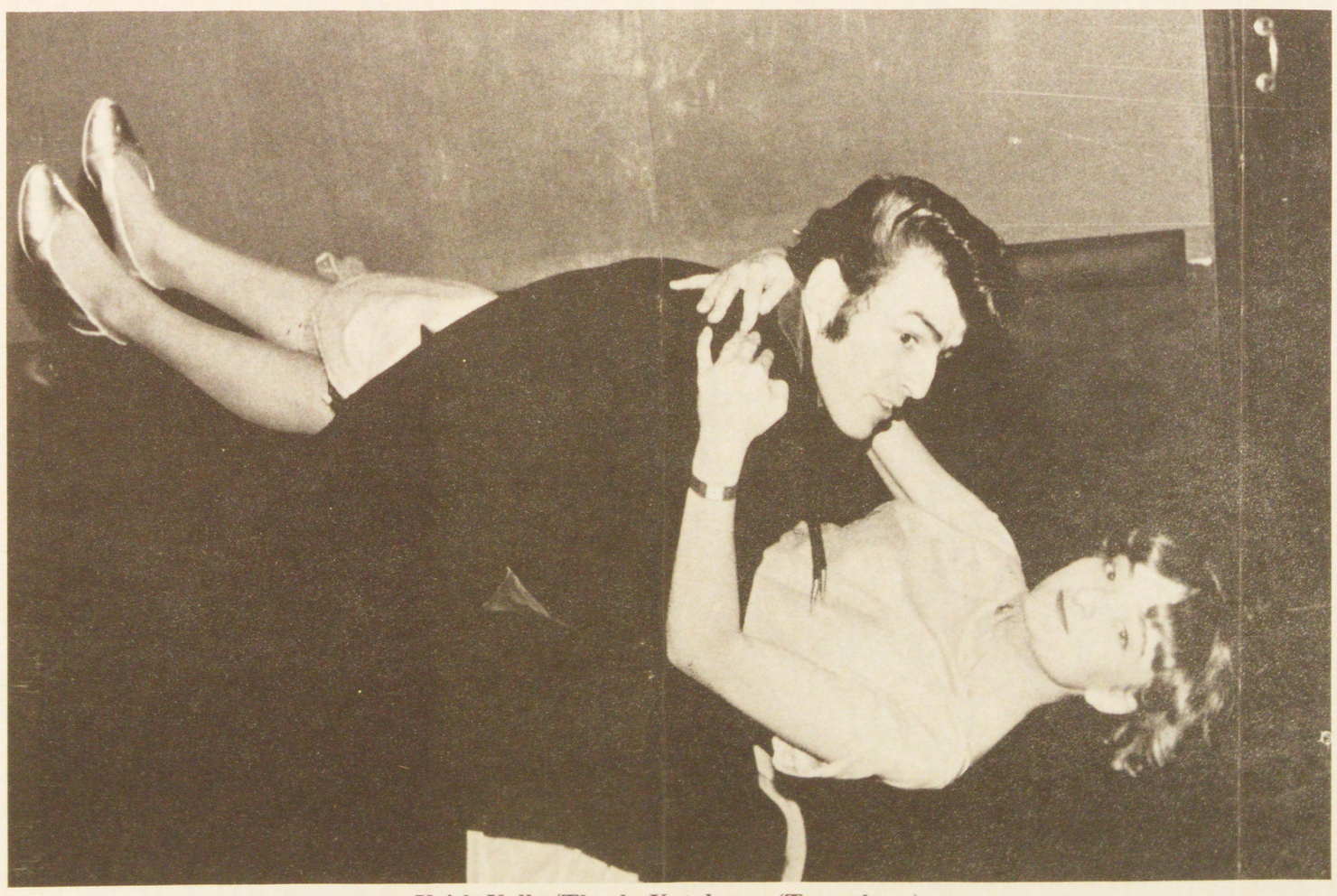
Out of the eleven couples 3 will be selected to win the trip of a lifetime. They will all be flown to Dallas, Texas — Buddy Holly's home state, to spend a week there visiting Buddy's home town, and seeing the sights of the place where Buddy's career began.

They will be special guests of Buddy's widow, Maria Elena Holly, who is planning some very special celebrations.

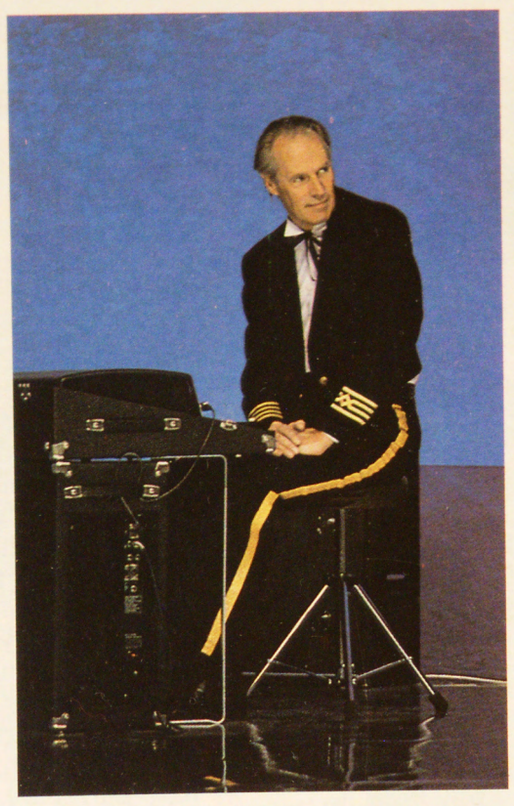
In next issue of Club Sandwich we will carry a full report of the final with pictures of the winners and shots taken during the evening. In the meantime here are just pictures of couples who will be competing. As you can see, it's just like the 50's never went away!

Caroline Johnson/Mike Bradbury (Manchester)

Leslie Prendergast/Tannah Freeman (Liverpool)



Keith Kelly/Thecla Katalanos (Tottenham)



PHOTOS: LINDA McCARTNEY AND NICK READ

TAK AW

The fast moving story of Take It Away is captured in

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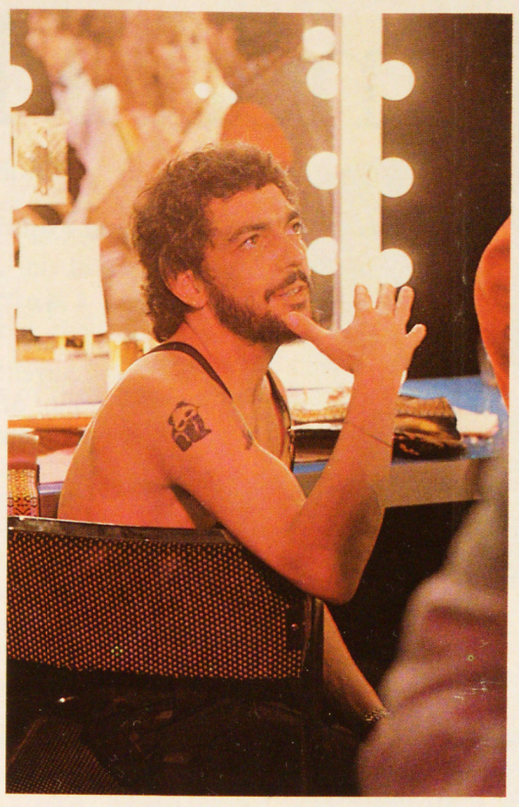
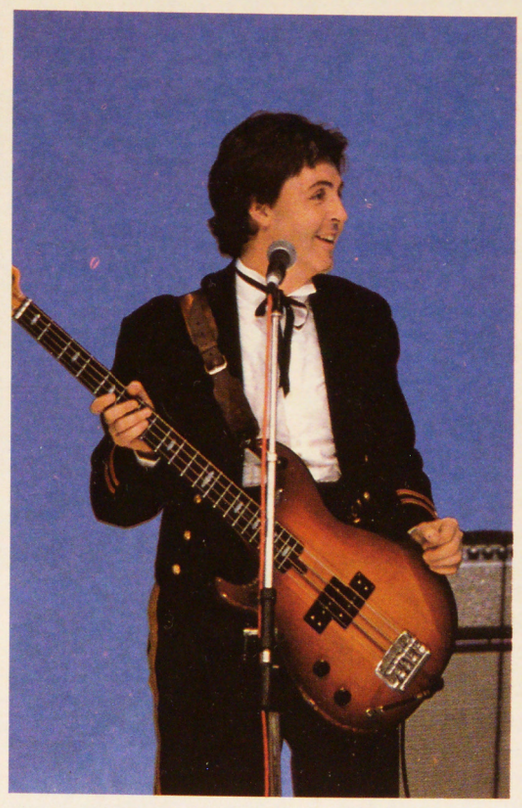
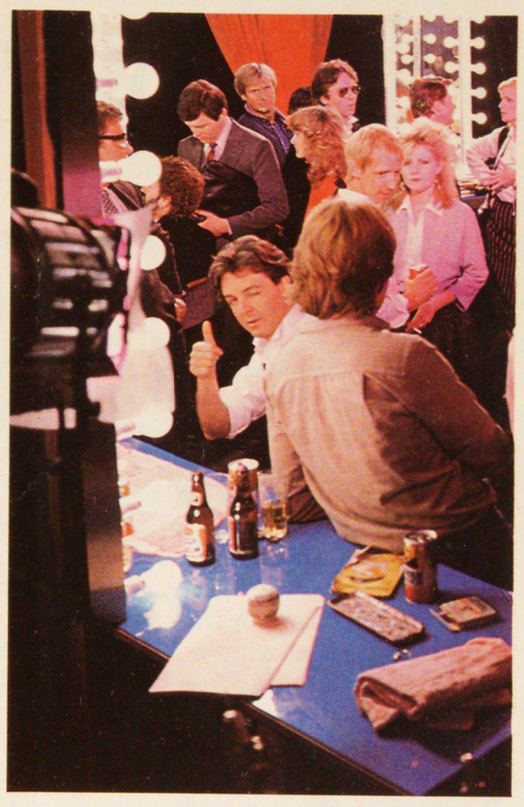
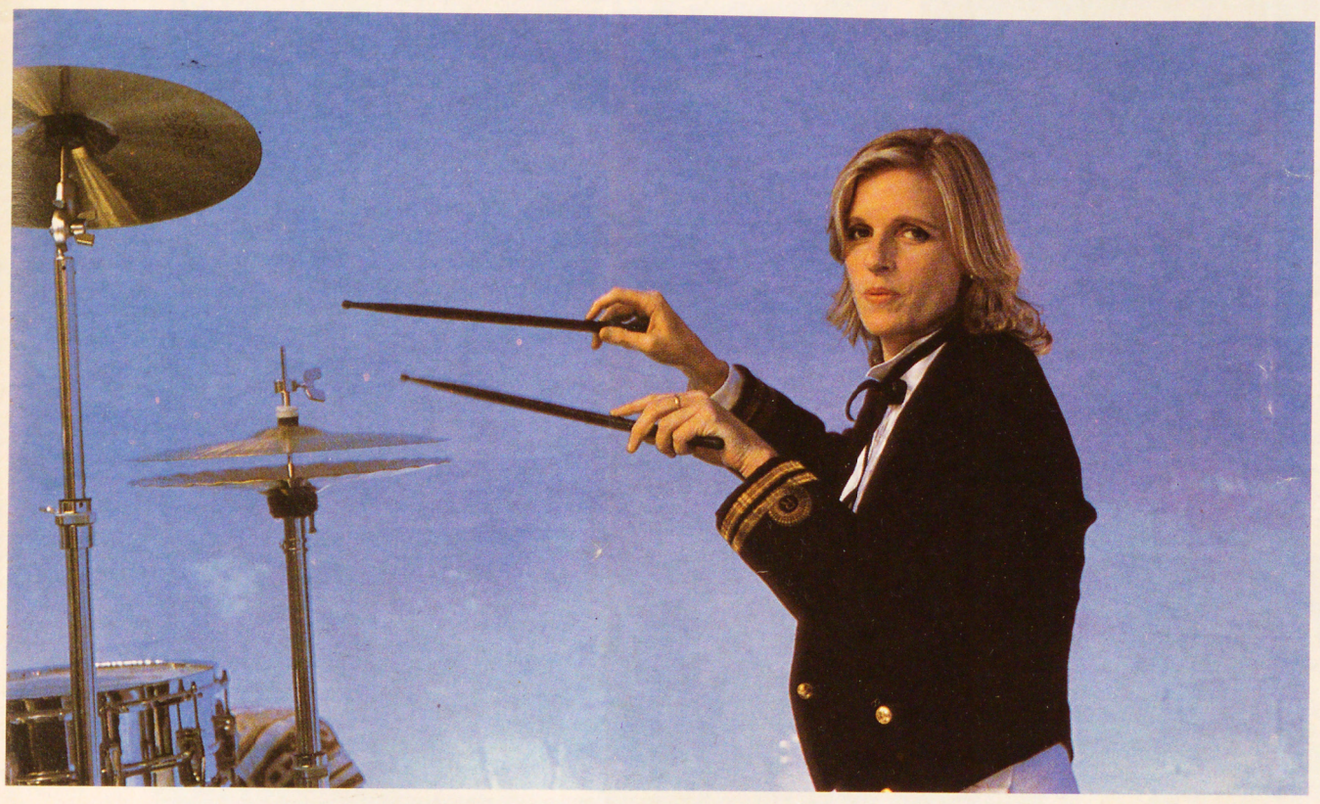
AY

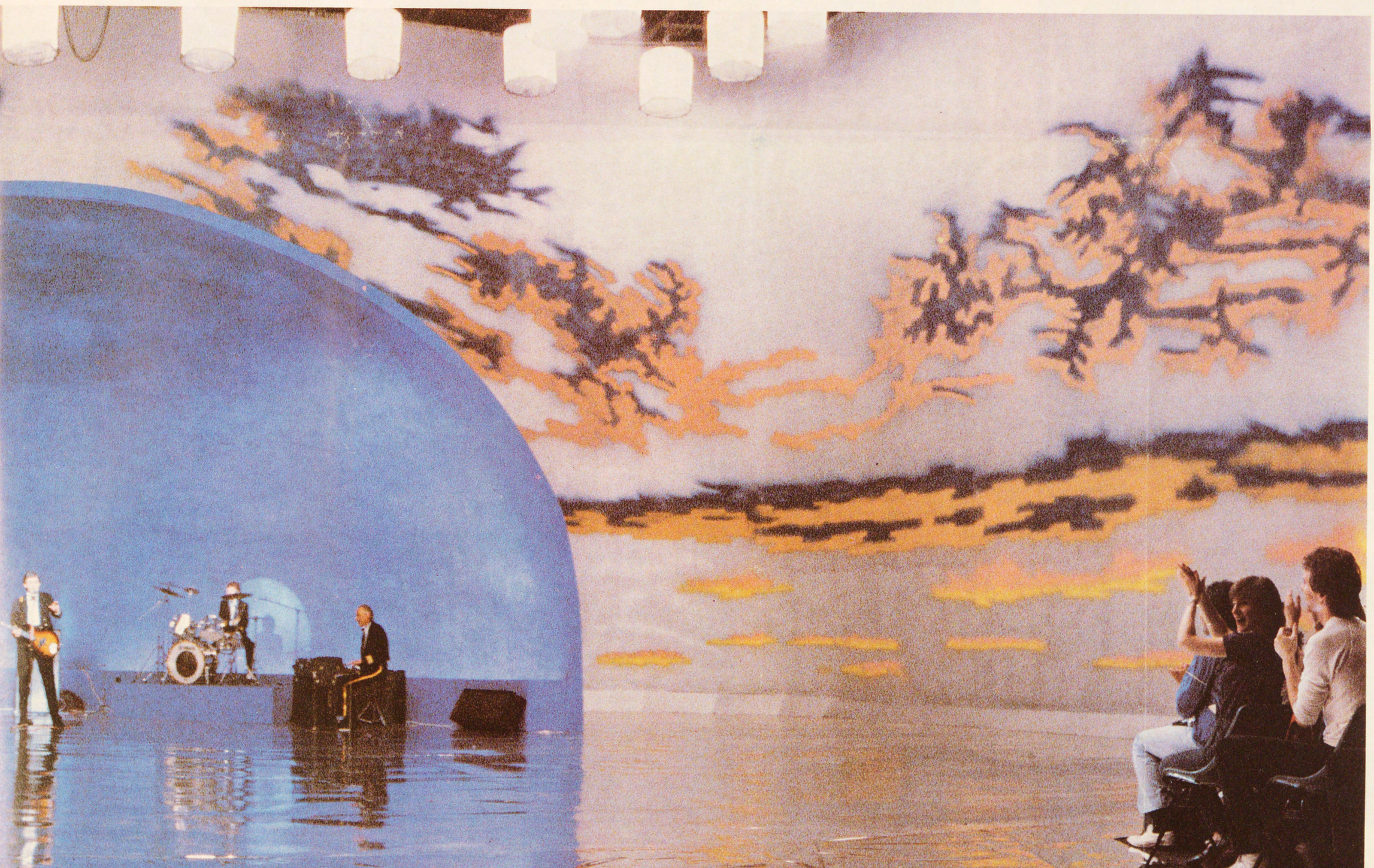






n this picture sequence taken on set during filming.





Photographs by Linda McCartney

Further developments in Linda's work revealed in her new book,

and exhibitions in New York, London and Paris

It's now six years since *Linda's Pictures* was first published and the paperback edition has just been issued in England. For most people, being a member of one of the world's leading groups, Wings, and being a housewife and mother of four children would have left no time for anything else but Linda has kept on taking pictures and some of the results can be seen in her new book *Photographs*.*

Jack Schofield, UK editor of the international magazine *Zoom*, has this to say: "I think the step from 'pictures' to 'photographs' is significant. Freed from the commercial grind that photography can easily become, Linda McCartney has become a photographer in the best sense — a painter with light. The pictures in *Photographs*, all black and white, are surrounded by white borders to contain them within the page. They ask to be looked at *as* photographs — not just for what they show, but also for their graphic and aesthetic qualities. While quite a few rock star and family portraits are included, others are pure reportage — ordinary people captured going about their daily lives. Some shots are pictorial, such as those taken on the beach at Barbados — dramatic sky with ships on the horizon, small boy silhouetted against the sea. Still others are beautiful, formal studies in light and shade, like a sunlit spiral staircase, and a swimming pool shot at an acute angle. These are almost 'modernist' in conception. The result is a visual wonderland. . . . In a book of nearly a hundred photographs, Linda McCartney displays a range of openness to experience that many visual people, as they develop their talents, sadly lose.

Photographs shows where she has been during the last ten years, but even so it does not show the full range of her current work. She also shoots colour near-abstracts with a hint of surrealism, which would go well in any exhibition of contemporary colour photography. And she shoots large-format studio still-lifes, which could easily be used for advertisements. These too are all aspects of photography as 'painting with light'.

Linda McCartney has progressed from 'pictures'. She deserves to have the pictures in *Photographs* looked at as photographs — in her own right."

Major exhibitions of Linda's current work including images from the new book are taking place this year. In New York the James Goodman Gallery in Madison Avenue held the exhibition from 9 to 30 September. The London show opens on September 24 at Hamiltons Gallery in Carlos Place and continues til 15 October. The Paris opening is on 24 November at the Canon Gallery opposite the Beauborg Centre and continues for a month.

Linda's Calendar for 1983 features twelve of the best photographs from the book and is available through the Fun Club (members should refer to their club offer sheet for details).

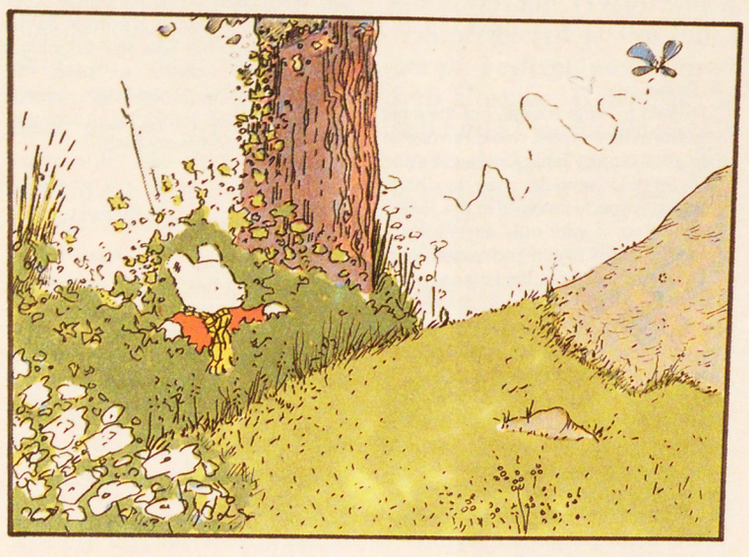
***Photographs* by Linda McCartney.**
Published in the United Kingdom on 23 September by Pavilion Books in hardback at £15. Published in the United States in October by Simon and Schuster in hardback at $29.95 and paperback at $12.95.

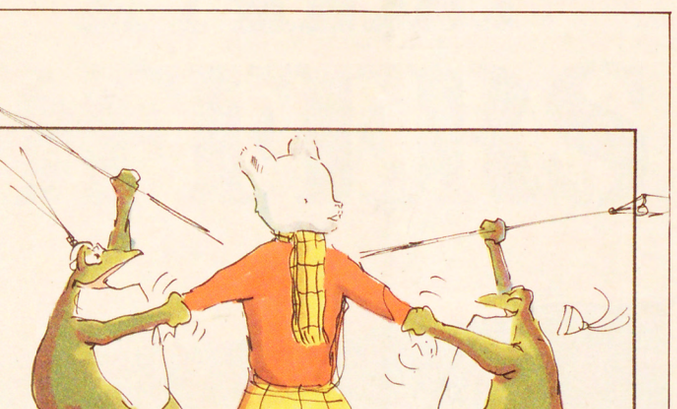
The Moving Story of Rupert Bear

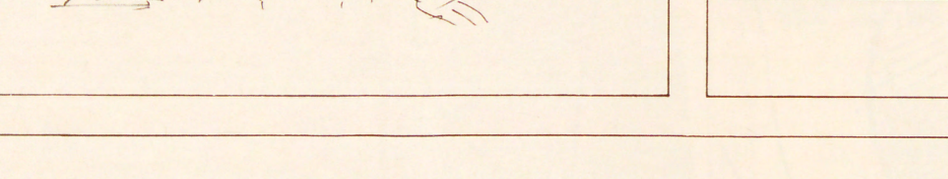
Production is now well under way on the animated film of the British cartoon character, Rupert Bear. Paul has now been working on this project for a number of years and did some initial development work with Oscar Grillo, who made Linda's 'Seaside Woman'. The current film is based on a script prepared by Paul McCartney and Geoff Dunbar, the international award winning British animator.

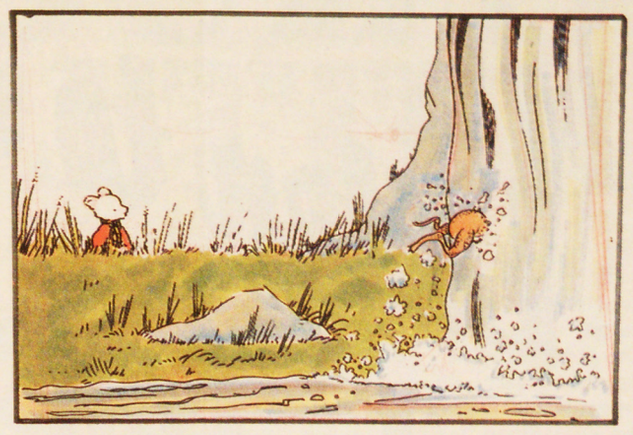
Paul is working closely with Geoff on all aspects of the production, and is experimenting with the sound track, which features top artists such as Henry McGee and Roy Kinnear. The multi-track recording for the music ranges from the voices of a children's choir to computer sounds, and includes original music composed by Paul.

It promises to be an outstanding film, and we'll keep you posted as the project draws to its completion. Meanwhile, here's a look at some of the drawings.



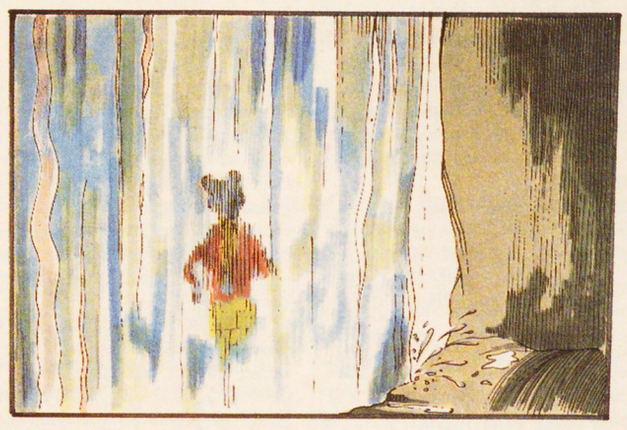




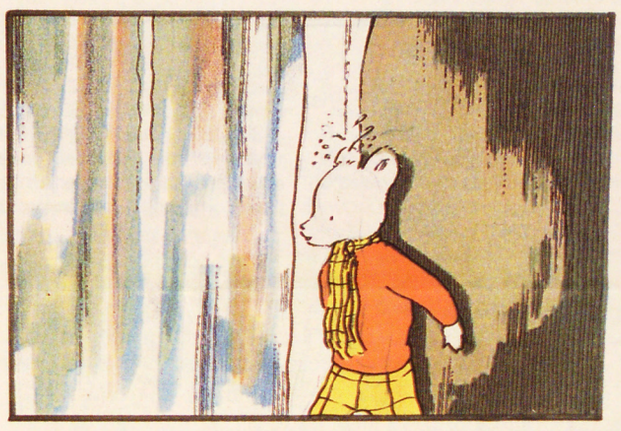


Rupert follows the little frog, he jumps thru the waterfall

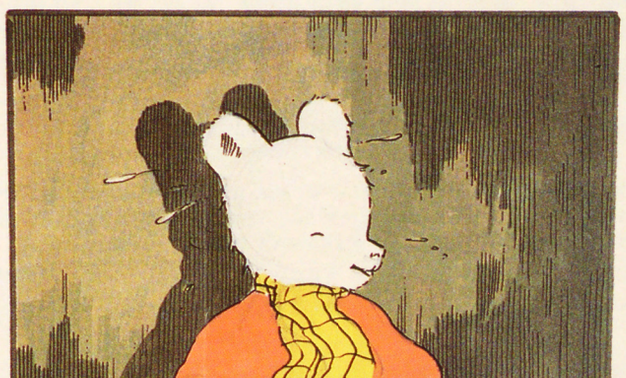
Rupert approaches the waterfall (puzzled)



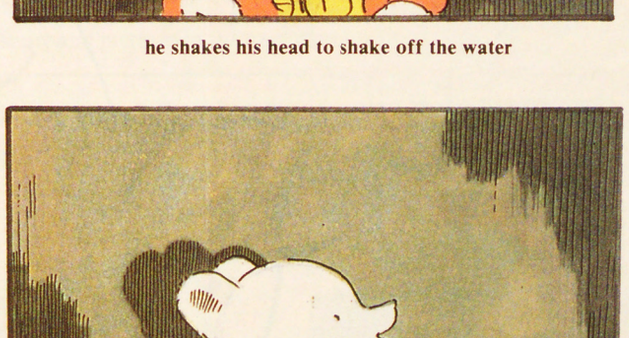
cut to interior of cave, Rupert's image shimmers thru the water, he approaches stealthily



Rupert sneaks around the fall, a few drops of water splink on his head



he shakes his head to shake off the water



Rupert suddenly looks up

(pan) Rupert's view of reading the warning sign

Listen to what the fans said

● Dear Paul,

I have just finished reading my most recent issue of *Club Sandwich* (the *Tug of War* one) for about the thousandth time over. Once again it was another great and fun filled issue that I enjoyed so much.

I especially enjoyed the *Tug of War* interview with Andy MacKay. It was just so terrific. I was so happy to learn about the backscenes makings of your latest and greatest album to date. The whole interview gave me a better insight to you and I feel like I know you ten times better. I just can't wait for the next 'ish and your next album to be finished and released. I know they will both be fantastic.

Also Linda, I can't leave you out; I can't wait for the next *Sandwich* so all us 'clubbers' can get a sneak preview of your new book. Keep snapping your shutter!

So — *Take it Away* Paul!!

P.S. Congrats Paul, on *Ebony and Ivory* hitting No. 1 in America.

JOHN GATELY
St. Louis, Mo.

● Dear Paul,

I am a new member and I always dreamed of a thing like this. I can't believe I'm so close to you. Here in Brazil, and being read by Macca. Thank God for this! In my country, you are loved immensely by many people that long to know you. We're here listening and accompanying your music and life as close as possible.

When I received my *Club Sandwich No. 25*, I shouted and phoned everybody. There was a picture on it of Ringo embracing you with such a force that my eyes filled with tears. It revealed a deep friendship.

Congratulations for the new album. It's great! We had been expecting it anxiously and it's hard to stop listening to. *Here Today* is touching and we all felt this. (John is still in our hearts making us cry sometimes.)

We are still trying to recover from those two *Ebony and Ivory* promos. You're charming as always. Why don't you keep up this habit of two promos for each song? Those were a great surprise, thank you for that.

Love and peace forever,

JOACIARA NUNES CEZAR
Brazil

● Dear Sue,

I couldn't believe my luck in the draw to attend the *Take it Away* video on Wednesday 23rd June. I enjoyed myself tremendously, especially in London itself as I have never travelled there before. As I walked into studio 4 of EMI Elstree Studios, I got my first glimpse of Paul, he looked radiant as ever and my heart sank! This was the first time I have actually been in the presence of Paul McCartney.

The video filming was great and of course the practice, everybody just leaped about clapping their hands dancing and singing and cheering as Paul, Linda and Co. provided fantastic entertainment. I thought I would never get Paul or Linda's autographs but I did. I stood up as another sketch was to be filmed with actor John Hurt. I looked at Linda and she told me to come over, so I did and she signed my book and a postcard. As she did this Paul, who was signing for some guy looked up at me and I looked down at him, looking through those big brown eyes for a quick second was wonderful. Next I passed my book and postcards onto Paul, he signed them. I said thank you. Then I thought, 'oh, I've got to touch him' so I grabbed hold of his left hand and shook it, then I said 'Thanks Paul', he replied 'Oh, right love'. I didn't feel a bit nervous, just very excited and glad to be in their company which was very sociable and friendly.

Thanks for a great day Sue, for your cooperation and to Paul and Linda.

Love from,

TRACEY DOHERTY
Wythenshawe, Manchester

● Dear Sue,

Hello! How are things going over there in London? All going very well now I hope. We are having an unwelcome heatwave and a drought, which is drying up everything (including everyone's patience!)

The success of *Tug of War* here was absolutely fantastic. I know everyone there knows the sales reports, and Billboard charts etc., but I suppose it must welcome to hear it right from the 'horse's mouth'. It has really been a phenomenal thing; radio stations that usually never play Macca have been making *Tug of War* an everyday part of their airplay. We have a new station that I've been listening to that plays *Ebony and Ivory* or *Take it Away* at least once an hour! (Not an exaggeration!) People who never really cared for Paul's music have been listening to and liking the LP. I really believe that it is his finest work yet and wonder how he can top himself! He always does though!

Congratulations and thank you for your work on the recent 'ish of *Club Sandwich*. You really deserve a pat on the back for your work. (If I think someone is appreciated I think they should be told so.) This issue was certainly worth waiting for! The two page interview was so welcome and informative, and the photographs were all lovely. I am already greedily looking forward to the next issue!

Well Sue, I am sure I have taken up too much of your time. Thank you for putting up with me! And most of all, thanks for your kindness to me.

Hope to hear from you soon, keep up the fantastic work.

Lotsa love,

SHARON BELL
Cleveland, Ohio

● Dear Paul,

I would like to say without a doubt, *Tug of War* is the most ARTISTICALLY BRILLIANT album I have ever heard.

Even though John and his music can never be brought back, he can be rest assured that you are covering for him.

Thanks for everything,

ANDREW SMITH
Millom, Cumbria

● Dear Paul,

I must say that your new album *Tug of War* is a masterpiece — make that all your albums!

I don't have a favourite song on *Tug of War* because all of them are up to par. No 1! I write music and lyrics myself and I am very much inspired by you and your music. I hope to be successful with my music and sometimes when my 'body is coming apart at the seams and the whole thing's feeling low', I'll sing to myself *Somebody Who Cares*, there is something about that song that makes me feel better.

Thanks for writing *Here Today* for John Lennon — it's beautiful.

From your number one (left handed bass player) fan.

MARK S. PYM
Toledo, Ohio

● Dear Sue,

This is a thank you letter because I was one of the lucky members present at the *Take it Away* video sessions.

I had such a marvellous day, actually meeting Paul and Linda! Plus Ringo, Eric, Barbara, George and John Hurt one of my favourite actors. It was all too much. Please thank Paul and Linda for allowing us to be present at a magical event (for me anyway — I have been a fan since 1962). Oh, by the way, the jam sessions between takes were fantastic, and I got some great photos *and* Paul and Linda's and everyone else's autograph on the *Take it Away* picture sleeve.

All in all a great day — do it again soon.

Many thanks,

COLIN JENNINGS
Tonbridge, Kent

● Dear Paul,

What more can be said about your *Tug of War* album except 'Wow!!' I personally think it is one of your best albums and I truly love it.

It was released here in the United States on April 26th. In my book that is a special day because it is my birthday. It was my 18th birthday. You can bet that was one birthday I will never forget!

Thank you Paul for a terrific album, and for making my 18th birthday as special as it was. You're the greatest!!

Lots of love,

MONICA MATTALLANA
Los Angeles
California, U.S.A.

● Dear Sue,

I meant to write sooner, but the days have flown by this past week, I am still in a dream from the fantastic day of June 23rd! I should like to day a very big thank you to everybody involved in the *Take it Away* video, it was truly an unforgettable day — full of fun and excitement!

Despite the tube strike I managed to get there ok, and although I arrived on my own without knowing anyone, I left having made many new friends, swapping addresses and phone numbers. It was so great meeting so many fans, we all know they exist all over the world but the opportunity to actually meet so many at once has never arisen before, except at a concert. At Elstree though, the atmosphere was more of a large family reunion party, with a glimpse into behind the scenes of the rock world. Everything seemed relaxed and informal and everyone was so happy that the good feeling is with me still now. My day was completed by being able to say a quick hello and get an autograph! I went home extremely tired but extremely happy! Looking forward to hearing from you soon.

JANE HAMMOND
Portsmouth, Hants.

● Dear Linda,

I just wanted to let you know how much I am enjoying your 1982 calendar. Before I received it I called your office to find out if it was on the way and I received such a lovely postcard just three days later that I felt you folks really care about your fans.

You will be pleased to know that I have my calendar hanging on my office wall (I am a computer operator) and I get complimented all the time on my good taste in photography — they have no idea until I tell them, who the photographer is — personally, I think that is the best praise!

Sincerely,

CLAUDIA HOLLAND
San Francisco
California, U.S.A.

● Dear Paul,

Your new album *Tug of War* is fantastic! I just wish that another single was released from it so we could hear more of it on the radio (just in case the stereo isn't handy). One of my favorite songs is *Somebody Who Cares*. To me, there is alot in the lyrics, even though 'you're convincing yourself that nobody's there'. Maybe it means alot because I care. I also really like *Wanderlust* and *Link. Link* is so mysterious! Nevertheless, I love the words and music to all the songs. It is an excellent record.

Also, Rock for Kampuchea was aired on Cable 7U this month. I liked the album but have to admit that I enjoyed the video much more. Maybe it is because I could see your cute smile! (It always makes me feel like laughing.) Well I just wanted to send my compliments for *Tug of War*. I enjoy it immensely. And thanks for all care you put into it — and everything.

My love,

MARY TOBIN
Rochester. N.Y.

● Dear Fun Club,

I am writing this letter to express my warmest thanks and extreme admiration for your 'Fun Club'. I joined the club early this year and not only have I found your 'Club Sandwich' everything the avid McCartney fan could ask for (including the best pics I have ever seen).

Unlike other fan clubs who tend to send one package and then forget you exist entirely, I was very pleasantly surprised by the 'Fun Club' and its friendly personal attitude. I have managed to summon up enough courage to enclose a poem I wrote a short while ago, for Paul. I have not yet allowed anyone to read it for fear they will laugh. However, I feel you may understand, I hope you like it. Again I express my deepest thanks and warmest wishes to you all. Have a wonderful Summer.

Yours truly,

ANDREA SOLTIRIS
Edmonton, Canada

I know you don't I?
I have to
How else am I able to explain
Explain how I feel, what I think
It's like I know you're there, to listen, to
understand.
My best friend who brings me pleasure,
never pain
Someone I defend from all criticism
Without fail, with love
I know you don't I.

Every day I see your face
Like an essential part of my world, my
life.
The face of the person who fills me
With pride at his accomplishments
And sorrow with his failures.

But haven't we met, have we?
No, I don't think so
I must be crazy then
No, it's not that either,
I think, maybe, I am just what's known
as a fan.

When we were faced with this gap to fill, Paul sat down and sketched this friendly face

MEET JOHN McKENZIE

Anyone who has seen the elegant and stylish promotional film for Paul McCartney's *Take It Away* single will immediately recognise that it is a film in a completely different league from the ordinary pop-promo creation. From the opening shot of the hand-out photo of an aspiring small band, to the closing scenes of their having achieved success, one can determine the individual style of its celebrated director, John McKenzie.

Born in Scotland, John was a teacher before gaining his first theatrical experience at the Gateway Theatre in Edinburgh. He moved to London in the Sixties where he served an apprenticeship with film director Kenneth Trodd, before working as assistant to Ken Loach on *Up the Junction* and *Cathy Come Home*, two celebrated and memorable examples of the Loach/Farnett naturalism which made its mark for BBC television.

John made his debut as a director in 1967, with *Voices in the Park*, a BBC1 Wednesday Play, and went on to direct a string of outstanding television films, working with such distinguished writers as Dennis Potter, John McGrath, and Barrie Keefe, who scripted the highly successful feature film, *The Long Good Friday*.

Fellow Scot Peter McDougall is the writer with whom McKenzie has had the closest and longest-standing collaboration. They worked together on *Just Another Saturday* (1975) and *Just a Boy's Game* (1979) both for the BBC, which turned the camera sharply on some of the tougher realities of life in Scotland.

Throughout the Sixties and Seventies John worked in television but also completed three feature films — *One Brief Summer* (1969), *Unman, Wittering and Zigo* (1971) and *Made* (1972) before gaining international acclaim for his film *The Long Good Friday* (1980) which was premiered at the Edinburgh Festival and starred Bob Hoskins, Helen Mirren and Eddie Constantine. He is currently in Mexico preparing to shoot *The Honorary Consul*.

When Paul McCartney wrote the treatment idea for his *Take It Away* promotional film, he was looking for a genuine feature-film pro to realise what he had in mind. Knowing of John from *The Long Good Friday*, he invited him to direct the film. "Why me?" was John's first response, to which Paul replied that his approach to the theme with his well-known narrative style, would foot the bill nicely.

As John works as a freelance, he contracted the Moving Picture Company for the production side of the project, and spent some time before the shoot at MPL working over the details. John and Paul worked closely together on all aspects of the film, which was made at EMI's Elstree Studios in Hertfordshire during five days in June. The film bears witness to the care and style of its direction, which is very much in the film, rather than the video, style. Everyone had a great time during the shoot, with John's Scot's humour setting an easy tone for the entire production. He confided to Paul at the outset, however, that he was "musically illiterate", but Paul's presence naturally compensated for that!

PHOTO: LINDA McCARTNEY

SUE'S LETTER

● Hi there!

● Hope you all had a lovely summer with a good break from school, work or whatever. Suddenly the year's rolled around to the autumn, and the 7th annual BUDDY HOLLY WEEK is currently in full swing (see page 5). Paul's also involved in his various projects including — you'll be thrilled to hear — the completion of his next album which just may, if we're lucky, hit the shops before next Christmas! A third fab single lifted from the album, *Tug of War* b/w *Get It*, was released worldwide on 13 September, sure to rocket up the charts.

● It was terrific meeting so many of you Funsters at the *Take it Away* video shoot back in June, which I know you thoroughly enjoyed from the many letters I've received about the day. What with the various transport difficulties to be endured, some of you went to extraordinary lengths to reach Elstree, which were more than repaid, I'm sure, by the experience! We're really sorry, however, that we couldn't accommodate all who wanted to attend (the response was overwhelming!) but there were the practicalities of space and time to consider which restricted us. But you never can tell, there'll be other opportunities surely. . .

● Many of you, like Jonathan Brett (see page 3) got the chance to meet Paul, Linda and the others and take their photos at a smaller-than-concert venue, which was certainly a treat. Speaking of photographing Paul, I'd like to call your attention to a situation which he's a bit uneasy about. Paul's more than happy to talk with and be photographed by fans — as those of you at Elstree can confirm — but he doesn't want to have people posing as fans and then setting up a little industry selling photos of him to other fans. After all, the approved pix of Paul (mostly taken by Linda) are so smashing that it would be a pity to buy anything which is second rate.

● This holds, really, for all the McCartney products. A great deal of time and expertise goes into anything Paul produces — as *Tug of War* attests — so be sure that you get the genuine article when you buy McCartney albums and tapes. Home taping and bootlegging are not only illegal, they reduce the quality control which goes into the genuine article, which in the long run will only harm the record industry. So all of you who appreciate the good music, watch out for these practices!

● As I'm sure you're aware, the *Tug of War* album has been a smash worldwide. It's been No. 1 in practically every country, and has gone Gold all over the place. It was the first European No. 1 in Japan for the past two years, and the biggest seller there for the past five! It topped the U.S. charts for six weeks, as did the *Ebony & Ivory* single. The album went Gold 5 times over in Australia, and was probably the biggest selling album ever in Brazil. It's also been a monster up in Scandinavia, especially in Norway where it's sold 100,000 copies in a population of only 4 million people!

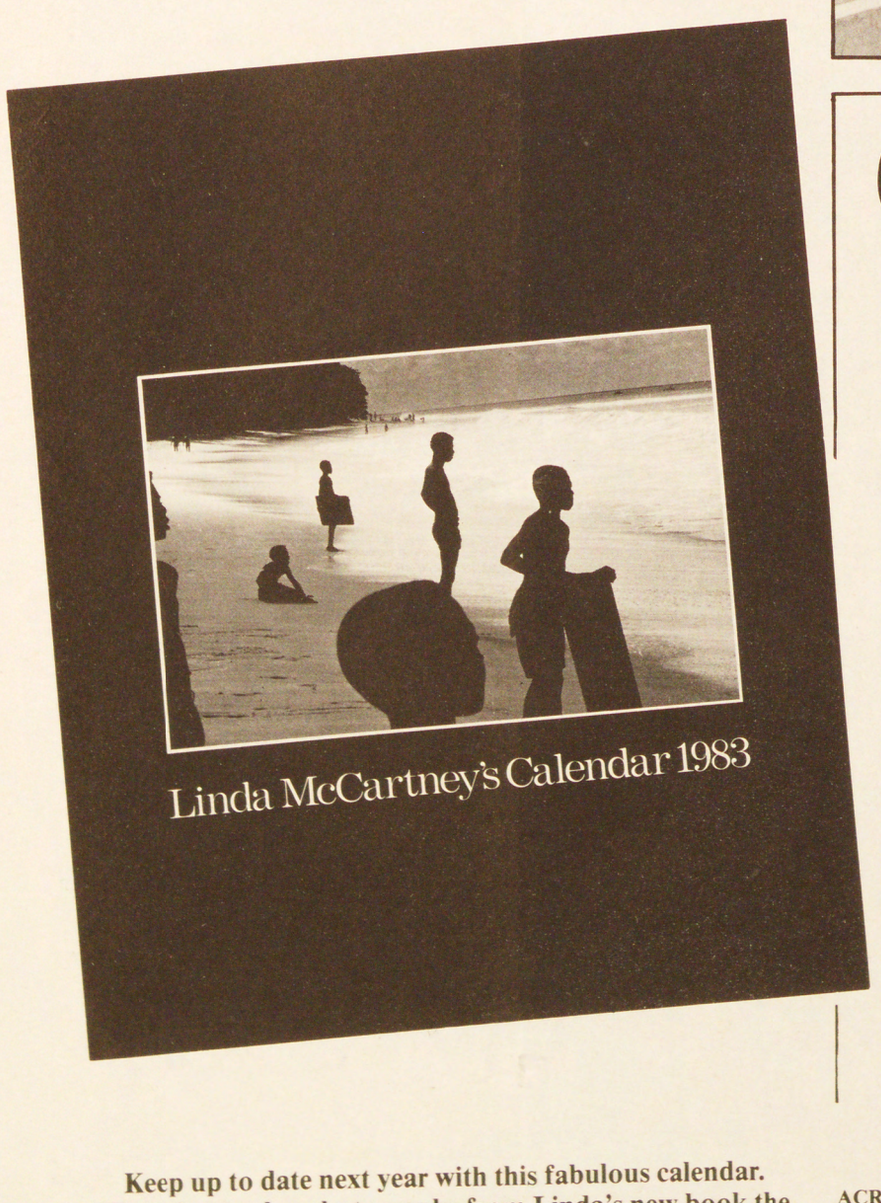
● I'll wind up by teasing you with news of two forthcoming attractions in the film world. As you see from page 9 'Rupert Bear' is being developed as an animated feature film with music by Paul. There is still a long way to go before it'll be on our screens but as usual I'll keep you posted. Also on the film front, Paul has just started shooting *Give my regards to Broad Street*, for which he's written the script and music. It'll be among the super features lined up for our winter *ish*, which will also inlcude more news on the forthcoming album, updates on all Linda's activities, the BUDDY HOLLY WEEK finalists, and lots more. So keep your letters and artwork flowing in to our P.O. Box, which I'll be watching hopefully.

● 'till next time,

Sue

● P.S. Hope some of you caught *The Cooler* which was on release recently with *Grease 2*.

FALL OFFERS



Keep up to date next year with this fabulous calendar. Featuring twelve photographs from Linda's new book the calendar measures 20½ × 16½ inches. Spiral bound and packed in a strong tube, you can order it from the Fun Club. Full details on your club offer sheet.

STOP PRESS

BUDDY HOLLY RESULTS

The winning pair

As we go to press the Grand Finals of the Buddy Holly Rock 'n' Roll contest have been held and the lucky winners are:

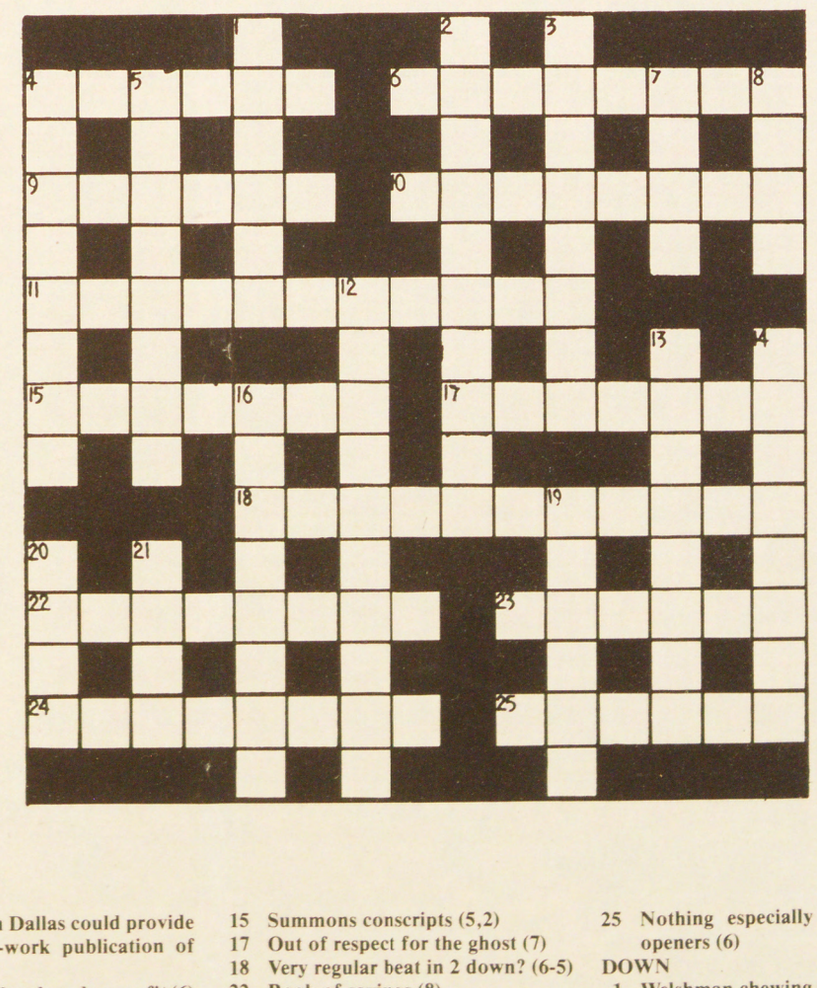
First prize of £500 and an all expenses paid trip to the Buddy Holly celebrations in Lubbock, Texas as guests of Maria-Elena Holly, Buddy's wife. **Leslie Prendergast and Tannah Freeman from Liverpool.** (pictured here and on page 5)

Second prize of the Texas trip and £300 **Kevin Ford and Pippa Harris from Stoke on Trent, Staffordshire.**

Third prize of the Texas trip and £200 **Trevor Luff and Helen Shore from Surrey.**

Full report and pictures in the next issue.

CROSSWORD No. 27



ACROSS

4 & 6 Dancer in Dallas could provide this camera-work publication of 1983 (6,8)
9 Scored a goal and made a profit (6)
10 Heavenly stinger? (8)
11 Beginning of a world-shaking act? (5-6)
15 Summons conscripts (5,2)
17 Out of respect for the ghost (7)
18 Very regular beat in 2 down? (6-5)
22 Book of sayings (8)
23 Starring twins (6)
24 Wimbledon official or telephone repair-man (8)
25 Nothing especially hiding door-openers (6)

DOWN

1 Welshman chewing the rag (6)
2 Arrangements for steps? (5-5)
3 Fruit-bearing, Christmas-present-holder? (4-4)
4 Mercy fitting nicely round north-east (8)
5 Genuinely musical notes (8)
7 Speaker's platform said to be different (4)
8 Climbing-aid, as a bell can be (4)
12 Animated Bruin in a scarf (6,4)
13 Dancing heavily in the post-office? (8)
14 Recollections of Buddy Holly? (8)
16 Insecurity built up by Alfred Hitchcock (8)
19 This piece of jewellery could look inept about one . . . (3-3)
20 . . . jewel for a ring, buddy (4)
21 Satellite night-light (4)

ANSWERS TO CROSSWORD No 26

ACROSS

6 Impresario, 8 Door, 9 Gallivant, 11 Earl, 12 SOS, 13 Whats that, 16 Soda, 17 Invalid, 18 Siberia, 20 Demo, 21 Guinea pig, 23 Bob, 24 Club, 25 Ostriches, 29 User, 30 Take it away.

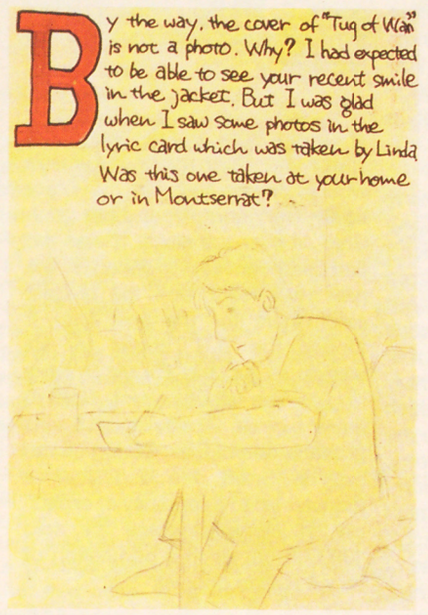
DOWN

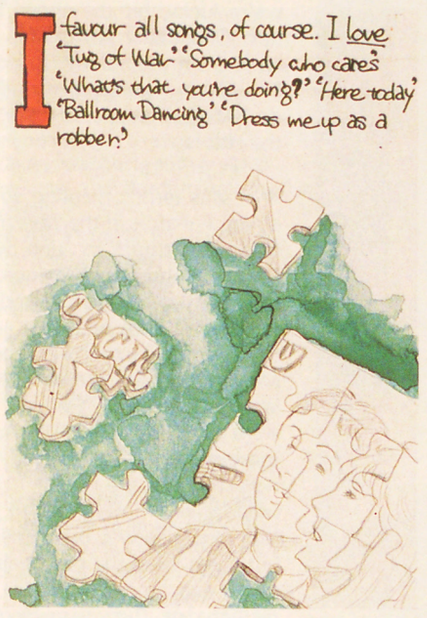
1 Smog, 2 Oral, 3 Asti, 4 Breathe, 5 You're doing, 7 Out strike, 8 Dress me up, 10 Lit, 13 Wanderlust, 14 As a robber, 15 Swing boat, 19 Mistake, 22 Arc, 26 Iris, 27 Head, 28 Stay.

As soon as I heard the news of your new record, I flew to a record shop. And now I can listen to your songs whenever I want to.
I wanna Book Paul McCartney's new LP!

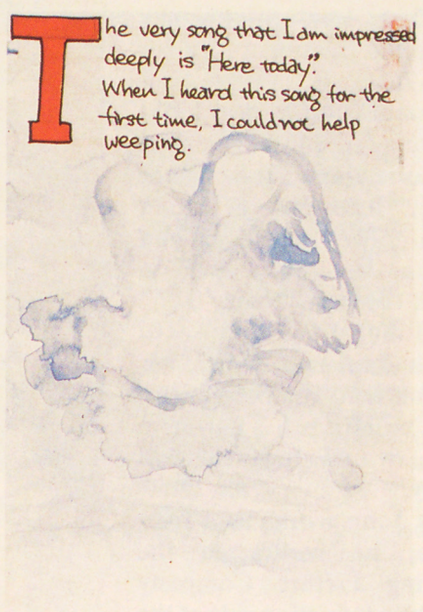
People would say Paul McCartney's new song would be a great hit, I thought so surely.
How do you like it?
Of course!
Did you buy 'Tug of War'?
That's GREAT! I think it is the best among his solo LP!
Please lend me the record!
I wanna listen to it, too!
O.K.
These are my high-school uniforms.

Yes, "Ebony and Ivory" and "Tug of War" have become the top in record selling in Japan.
(This is written with Japanese ink called 'Sumi')


By the way, the cover of "Tug of War" is not a photo. Why? I had expected to be able to see your recent smile in the jacket. But I was glad when I saw some photos in the lyric card which was taken by Linda. Was this one taken at your home or in Montserrat?

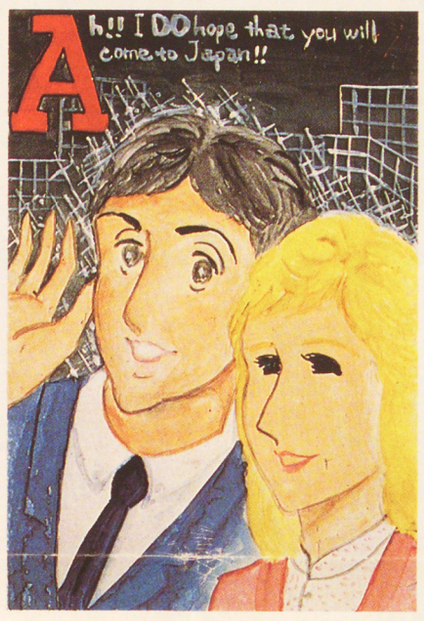

I favour all songs, of course. I love "Tug of War" "Somebody who cares" "What's that you're doing?" "Here today" "Ballroom Dancing" "Dress me up as a robber."

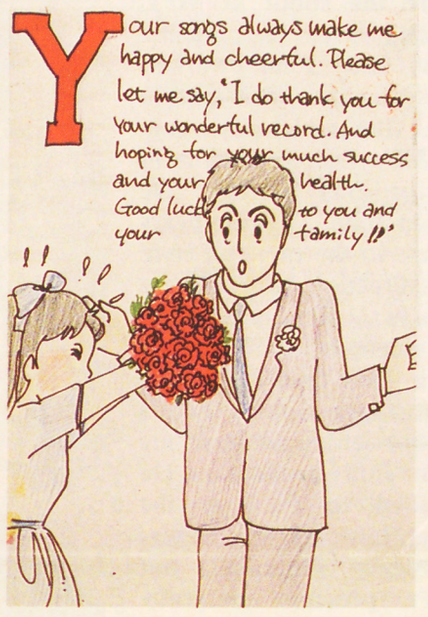
Really feeling's quite appalling...! Though I don't know economics at all, I can feel something strange and fearful. The wheels are reeling.



GALLERY CORNER

"Dress me up as a robber"... it's beautiful song. And I love its lyric: especially "I was the one that told you he loved you. Don't wanna go to another war." This phrase is something to dramatic?!
THEME OF 'WANDERLUST'




Your songs always make me happy and cheerful. Please let me say, 'I do thank you for your wonderful record. And hoping for your much success and your health. Good luck to you and your family!!'

by Hiroshi Hakoyama, Japan

BIRTHDAY CELEBRATIONS

PHOTO: GEORGE BUTLER

Birthday celebrations for Paul's 40th on the set of 'Take It Away'.

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